

DEPARTMENT OF ENGLISH
Spring 2017 COURSE DESCRIPTIONS

*Successful completion of English 1158 is a prerequisite to all courses numbered 2000 and above.
Successful completion of 45 hours of coursework, including six hours of 2000-level
literature courses, is a prerequisite for all courses numbered 3000 and above.*

ENGL 2031: SURVEY OF AMERICAN LITERATURE TO 1865*

**This course is designed for English majors with the appropriate level of difficulty; however, non-majors are welcome.*

SECTION 001 9:30-10:45 TTH P. ROGER

In this course we will read, discuss, and analyze a broad and diverse range of American writings from the Colonial period to 1865, focusing on both the historical and cultural contexts of the texts and on their literary elements. The texts we will read include Native American creation stories; letters, journals, and autobiographical narratives by Columbus, Cabeza de Vaca, Smith, Bradford, Rowlandson, Olaudah Equiano, Franklin, Douglass, and Jacobs; poems by Bradstreet, Wheatley, Whitman, and Dickinson; and fiction by Foster, Irving, Poe, Hawthorne, and Melville. You will write one short essay analyzing a connection between a text we are reading and its context and another essay on a question you are interested in researching about one or more of the texts we are reading. You will give an oral presentation of the first essay, take a midterm and a final exam, and answer questions in writing about the texts we read.

TEXTS: Nina Baym, Ed. The Norton Anthology of American Literature, 8th Ed., Vol. A & B.

ENGL 2032: SURVEY OF AMERICAN LITERATURE AFTER THE CIVIL WAR*

**This course is designed for English majors with the appropriate level of difficulty; however, non-majors are welcome.*

SECTION 001 9:00-9:50 MWF D. RUTLEDGE

This course will begin with the Civil War poetry of Walt Whitman and end with some short stories by Joyce Carol Oates. In between, we will study the major literary movements and read a wide variety of writers. This class will have two essay assignments, two tests during the semester, a final exam, and continual quizzes.

TEXTS: *Norton Anthology of American Literature*, Shorter 8th edition
William Faulkner, *As I Lay Dying*
Toni Morrison, *Beloved*

SECTION 476 Online E. LEWIS

This online course is designed to give students an overview of American literature from the post Civil War to the contemporary period that emphasizes both content and the formal elements of style and structure. We will be looking at different genres and sub genres such as essays, autobiographies, plays, short stories, novels and poetry. This course will also introduce students to the terms that categorize the various literary movements during the periods, for example, realism, regionalism, naturalism, modernism and postmodernism. The cultural and historical context of these periods will be an important focus of our study. In this regard, you will become familiar with the terms that define the various historical periods, such as the Roaring Twenties, the Jazz Age, the Harlem Renaissance, the Southern Renaissance etc.

Course requirements include two major papers and two major exams in addition to quizzes, discussion board assignments and group work.

ENGL 2041: MAJOR AMERICAN WRITERS

**English majors should not take this course, as it duplicates material covered in 2031 and 2032.*

SECTION 001

11:00-11:50

MWF

J. SMITH

On the first day of class, students receive a student preference survey, with names of writers and titles associated with particular American literary genres and areas of concentration. I write the course reading list only after tallying the results of the survey. Choices include the Abolitionists; the Concord writers of the 19th Century; Naturalism; women writers and critiques of “comfortable” society; Magical Realism; and writers of contemporary American awakenings (to name a few). While students have some choice about what the class reads, there are some required areas of concentration, including Modernism and the Harlem Renaissance.

Regardless of what writers we choose to read, we’ll engage in interesting, dynamic discussions as we interpret great short stories and novels. And, we’ll consider historical, cultural and biographical contexts for works that span more than one hundred and fifty years. Requirements include two essays (four to five pages each) and three passage ID exams.

Textbooks: *The Norton Anthology of American Literature*
William Faulkner *Intruder in the Dust*

SECTION 002

11:00-12:15

TTH

K. McDONALD

This course, designed for non-English majors, will cover several important figures in American literature from the 1600s to the present. We will read short stories, poems, novels, and plays by writers such as Anne Bradstreet, Washington Irving, Emily Dickinson, Mark Twain, Kate Chopin, William Faulkner, Ernest Hemingway, Ernest Gaines, Sandra Cisneros, and Sherman Alexie. Assignments will include quizzes, two or three exams, and analytical writing assignments.

Texts: An anthology of American literature

One or two additional texts (novels or plays). The specific texts will be indicated under this course and section number on the UNO Bookstore site later in fall semester—please check there for more information.

SECTION 476

ONLINE

K. MARTIN

The overall focus of this online course is American identity and the American Dream. The course is divided into three units—reflections on Puritan writing and culture, the role of memoir as commentary on national identity, and the American coming-of-age story from the diverse perspectives of both men and women. In each unit of the course, a small selection of works will explore its unit’s theme from the diverse historical and socioeconomic vantage points of major American writers, such as Benjamin Franklin, Ralph Ellison, Harriett Jacobs, Joyce Carol Oates, Gertrude Bonin, and Chuck Palahnuik. The course is not intended as an exhaustive survey of American literature but rather as an inquiry into key works that merit comparison and familiarize you with noteworthy literary influences on our notions about “American identity” and “The American Dream.”

You will be expected to read critically and write analytically about the works you read. The course requires that you participate in two weekly online discussion forums, write two analytical essays, and take three exams.

ENGL 2043: NEW ORLEANS LITERATURE

SECTION 001

2:00-3:15

MW

J. SMITH

With an emphasis on the rich culture and history of New Orleans, this course will examine literature set in the Crescent City or written by New Orleans writers. While the course content includes popular literature -- *The Awakening*, *The Moviegoer*, and *A Streetcar Named Desire* -- it also includes lesser-known works, including George Washington Cable’s “Tite Poulette” and Kareem Kennedy’s memoir *Aunt Alice versus Bob Marley* as well as pieces from the

contemporary anthology *Where We Know: New Orleans As Home*. Requirements include two essays (four to five pages each) and three passage ID exams.

George Washington Cable “Tite Poulette”

Kate Chopin *The Awakening* and “Desiree’s Baby”

Tennessee Williams *A Streetcar Named Desire*

Walker Percy *The Moviegoer*

John Kennedy Toole *A Confederacy of Dunces* (an excerpt)

Kareem Kennedy *Aunt Alice versus Bob Marley* (a publication of the Neighborhood Story Project)

Dave Rutledge, Ed. *Where We Know: New Orleans as Home*

SECTION 002

11:00-12:15

TTH

J. KUCHTA

In this non-majors course, students will read a variety of works set in New Orleans, beginning in late-1800s New Orleans and ending in Post-Katrina New Orleans. We will read works in various genres, including fiction, literary non-fiction, and drama. Grades will be determined by reading quizzes, two analytical essays, and a mid-term and final exam, both of which will have essay components.

TEXTS (tentative & partial):

Cable, *Old Creole Days*

Chopin, *The Awakening and Selected Short Stories*

Dunbar-Nelson, *The Goodness of St. Roque and Other Stories*

Johnson, *Sandrine’s Letter to Tomorrow*

Roahen, *Gumbo Tales*

Williams, *A Streetcar Named Desire*

SECTION 003

2:00-3:15

TTH

R. POCHÉ

The novelist Richard Ford claims that New Orleans is a “great iconic city, so graceful, livable, insular, self-delighted, eccentric, [a city] New Orleanians always [say], with a wink, that care forgot and that sometimes, it might seem, forgot to care.” However, for nearly three hundred years, many writers *have remembered* to care about New Orleans. They have dissected its contradictions, relished in its excesses, and mythologized its inhabitants. These writers have helped record, create, and even fabricate the New Orleans that the rest of the world thinks it knows. This class will examine these many “versions” of New Orleans presented in American literature and discuss how and why the seedy, the gentile, and the bohemian can coexist in this American city. We will read works of various genres, including fiction, literary non-fiction, drama, and poetry. Students will write two short analytical essays and a short review on a text of their choice. They will also complete a mid-term and a final exam and keep regular reading journals about the texts we read. Students will also give an oral presentation on an aspect of New Orleans culture.

TEXTS (tentative):

Algren, *A Walk on the Wild Side*

Chopin, *The Awakening*

Grau, *The House on Coliseum Street*

Williams, *A Streetcar Named Desire*

Trethewey, *Bellocq’s Ophellia*

SECTION 476

ONLINE

E. LEWIS

This online course is designed to give students an overview of New Orleans literature from its earliest years to the present. We will begin with works written in the early 19th century, including those in the recent anthology of African American literature, and naturally read works by such notable New Orleans writers as Tennessee Williams and Kate Chopin. Students will have a better understanding of the longstanding tradition of New Orleans literature over the years, as well as in the present day. The goals of this course are to introduce you to various genres including fiction, literary non-fiction, poetry and drama, to encourage you to express your reactions to these genres through writing and discussion and to teach you the fundamentals of literary analysis.

Two exams, two formal papers and scheduled quizzes are required for this course, as well as participation in Discussion Board assignments.

SECTION 601 6:00-8:45 W K. CHOSA

This course, designed for non-majors but open to English majors as an elective, will introduce students to New Orleans literature, starting in the 1800s and ending with contemporary portrayals of life in this city. We will examine how New Orleans functions as a place, as a character, and as a myth. You will examine works of fiction, nonfiction, poetry, drama, articles, editorials, podcasts, and videos. Requirements for this course include one research paper, a presentation, a mid-term, and a final exam, along with reading quizzes and class discussion.

Texts: Nancy Dixon, ED. *N.O. Lit: 200 Years of New Orleans Literature*. ISBN: 978-1-935084-52-5
 Kate Chopin. *The Awakening*
 John Kennedy Toole *A Confederacy of Dunces*
 Tennessee Williams *A Streetcar Named Desire*

ENGL 2071: AFRICAN-AMERICAN LITERATURE I*

**This course can be used for credit in the African Studies Minor.*

SECTION 001 10:00-10:50 MWF E. BRYANT

This course, which is designed for non-English majors but is also open to majors, will focus on major and minor African American authors beginning with Phillis Wheatley and ending with Langston Hughes.

TEXTS: Call and Response: An Anthology of African American Literature
 Not Without Laughter by Langston Hughes
 The Marrow of Tradition by Charles Chesnutt

ENGL 2072: AFRICAN-AMERICAN LITERATURE II*

**This course can be used for credit in the African Studies Minor.*

SECTION 001 2:00-3:15 TTH N. OSUNDARE
SECTION 190 2:00-3:15 TTH N. OSUNDARE

This course will explore African American literature since the Second World War, situating it within significant historical, cultural, social, and intellectual contexts such as the World War itself, the Black Arts Movement, the Civil Rights Movement, and the contemporary 'post-modernist' condition. Attention will focus on major texts in poetry, drama, prose fiction, and the essay. The course will also seek to relate written works to African American vernacular tradition and popular culture, and examine their status as distinct expressions of the Black Experience. Requirements include two short essays, two short quizzes, a mid-semester exam, a final exam, and active class participation.

TEXTS GATES & McKAY, *The Norton Anthology of African American Literature, 2nd Edition*.
 WILSON, *Fences*
 MORRISON, *Sula*

ENGL 2090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE*

**These courses are designed for non-English majors but open to majors as electives.*

SECTION 001 10:00-10:50 MWF S. RICHARDSON
CRAFTING THE WITCH

The popularity of the witch as a literary and theatrical subject is undeniable. From classical times, when witches like Hecate and Erichtho made appearances in works by authors such as Euripides and Lucan, through the Enlightenment, concerns about witches and their craft were taken seriously by authors as well as the public at large. Since women were accused of and executed for suspected acts of witchcraft throughout Europe and North America from as early as

ENGL 2160: INTRODUCTION TO CREATIVE WRITING

SECTION 001

2:00-3:15

TTH

R. BATES

In this introductory creative writing course, we will read and study the craft in poems, brief fiction, brief nonfiction, and short plays. Participants will write works in each of these genres and submit them for workshop discussion and critique. In this process of becoming more accomplished creative writers, participants will learn from published authors, from each other, and possibly from the instructor. At the end of the semester, each participating writer will submit a portfolio of work written and revised during the semester.

Texts: Starkey, David. *Creative Writing: Four Genres in Brief* (Second Edition), Bedford/St. Martin's, 2013.
Handouts and readings posted on Moodle.

ENGL 2208: READING DRAMA*

**English majors should not take this course, as it duplicates material covered in 2258.*

SECTION 001

9:30-10:45

TTH

C. HEMBREE

English 2208 is a general introduction to the study and appreciation of drama from its beginnings in classical theater to the present. Students will read and discuss plays from various periods and movements, as well as learn terminology and develop analytical skills necessary to form interpretations of the works. Students will also learn to make connections between the works and the attitudes and beliefs of the periods or movements that inform each play. Requirements include two essays, a midterm, and a final exam.

TEXT: Jacobus, *The Compact Bedford Introduction to Drama*, 7th ed.

ENGL 2228: READING POETRY*

**English majors should not take this course, as it duplicates material covered in 2258.*

SECTION 001

11:00-12:15

TTH

N. OSUNDARE

In this course, we intend to carry out an introductory study of poetry as a vital genre of literature. Among other preoccupations, we shall be looking at poetry as an intensely special use of language, its primal debt to the oral tradition, the connection between poetry and music, and poetry as a vehicle of ideas and product of human imagination. Because this is a survey course, the poems selected for study will be drawn from different authors, different parts of the world, and different historical periods. Throughout, we shall be interested not only in what the authors have to say, but also how they have chosen to say it in order to achieve the desired literary and aesthetic effect.

Requirements: 2 out-of-class essays, 2 quizzes, midterm exam, final exam, active class participation .

Text: *The Norton Anthology of Poetry, Shorter 5th Edition*, ed. M. Ferguson, M.J. Salter, and J. Stallworthy.

ENGL 2238: READING FICTION*

**English majors should not take this course, as it duplicates material covered in 2258.*

SECTION 001

9:00-9:50

MWF

S. RICHARDSON

Why do we read fiction? Why do we study it? Why do people write works of fiction in the first place? In this course, students will attempt to answer these questions as they are introduced to a variety of fictional literary narratives from around the globe. Students will read an assortment of short stories and novels in order to determine, not only the importance of fiction as a genre, but also historical trends and differing approaches to the creation of fictional works.

SECTION 002**12:00-12:50****MWF****L. WHITE**

This course is intended for non-majors and is an introduction to reading and writing about short stories and novels. This semester we will take a thematic approach to the short story and novel—organizing our works around such themes as: the movement from innocence to experience, the reality of death, conformity and rebellion, relationship dynamics of various kinds, and so on. A thematic approach is an admission that literature is one of many valid ways of learning about life. We will see that literature does not exist in a vacuum but in a relationship to the larger world of shared human experience, which it sometimes seeks to reflect and illuminate, challenge and extend, and sometimes even to change. English 2238 introduces you to (or re-familiarizes you with) some of the great works of literature as well as to ways of interpreting them. Learning to interpret them will help us to understand experiences in our own lives.

Coursework: three exams, an interpretive research essay, and several quizzes.

TEXTS: Pickering, *Fiction 100*; three novels to be determined.

SECTION 003**9:30-10:45****TTH****L. VERNER**

This course, intended for non-majors, offers an introduction to reading, thinking and writing about short stories and novels. The elements of plot, characterization, setting, theme, and point of view will be considered in our efforts to understand and analyze fiction from a variety of authors, eras, and geographical locations. Whereas some lecture will be necessary, the majority of class time will be occupied with discussion of our texts. Class participation, two papers, a midterm, and a final exam will be required, as well as occasional comprehension quizzes. Texts required will include *The Norton Anthology of Short Fiction, Shorter Eighth Edition*, ed. Bausch, and two novels.

SECTION 476**Online****K. McDONALD**

Exploring other worlds, meeting new people, feeling what it would be like to be someone else: we all know that these and many other exciting adventures are available to us through fiction. But how do the words on the page actually transport us to these places, or transform us in to the characters of these tales? Using a variety of stories and novels, we'll examine how authors use elements of fiction to create worlds, people, and situations that come alive for readers. We'll also explore how they convey particular attitudes, ideas, and themes through these stories, providing not only good entertainment, but stories that lead to an awareness and knowledge of ourselves and the world around us that enhances our lives.

Students will need to complete all assigned reading (stories, novels, and lecture or study notes posted on Moodle). Weekly quizzes, discussion forums, and other informal writing will serve to confirm comprehension and provide opportunity for discussion and questions. In addition to these, two analytical essays, a midterm, and a final exam will make up the major assignments for the course. Exams must be taken on campus or online through Proctor U (there is a fee for taking exams online through this service; there is no fee for taking the exams on campus).

Texts: 40 Short Stories: A Portable Anthology (ISBN 978-1-4576-0475-1)
Frankenstein by Mary Shelley (ISBN 978-0-451-53224-4)
Like Water for Chocolate by Laura Esquivel (ISBN 978-0385420174)
Song of Solomon by Toni Morrison (ISBN 978-1400033423)

ENGL 2258: INTERPRETING LITERATURE**SECTION 001****11:00-12:15****TTH****P. ROGER**

In this course, designed for English majors, students will develop skills in analyzing literature, researching, and writing clear and effective essays about literary texts. We will focus on the literary elements of the texts we read and you will write about texts from the four major genres, fiction, poetry, drama, and nonfiction. The course is writing-intensive, requiring short essays on texts in each genre and a longer research essay, which you will also present to the class. We will spend time in class on the writing process—invention, drafting, revising, and editing—as well as on discussing and analyzing the texts we read.

TEXTS: Mays, Norton Introduction to Literature, Shorter 12th Ed.

ENGL 2311: FILM AS LITERARY ART

SECTION 001	2:00-3:15 3:30-5:30pm	TTH TH (Screening day)	K. RAYES
--------------------	--	---	-----------------

This course is designed to provide students with an introduction to American film as a form of narrative “text” that uses the techniques of image, sound, dialogue and performance in comparison to the purely literary techniques of the printed word. We will consider the narrative possibilities of film as opposed to other forms and genres of literature by examining the language and techniques of film that shape our understanding of them as “texts.” We will also be connecting the films we study this semester to the recurring theme of “The American Dream.” This course also includes analysis of the ways a narrative changes as it is translated from written genre to the screen. We will view 7-8 films together, including Citizen Kane, The Godfather, Thelma and Louise, and Fight Club. Students will be expected to attend each week’s screening, write screening reports, complete quizzes, compose two four-page papers, take two exams, and contribute to a group project. Participation and attendance are critical to the success of this class, and will be used to help determine the final grade.

TEXTS: Corrigan, Timothy J. A Short Guide to Writing about Film, 8th ed.
Palahniuk, Chuck, Fight Club W. W. Norton ed.

ENGL 2341: SURVEY OF BRITISH LITERATURE I*

**This course is designed for English majors with the appropriate level of difficulty; however, non majors are welcome.*

SECTION 001	10:00-10:50	MWF	D. DOLL
--------------------	--------------------	------------	----------------

A survey of British literature from its beginning to the end of the eighteenth century, this course focuses on representative major works of each literary period. Attention will be given to genre and literary forms as they developed over time. In addition we will recognize repeated themes of the literature, including matters of gender, power, male-female relationships, death, and art. This course is designed for English majors.

Course requirements include two medium-length papers (1200 words), a midterm exam, and a final exam. Attendance and participation will also determine a portion of the grade.

TEXT: *Masters of British Literature* Vol A, Ed.Damrosch et al

ENGL 2342: SURVEY OF BRITISH LITERATURE II*

**This course is designed for English majors with the appropriate level of difficulty; however, non majors are welcome.*

SECTION 001	11:00-12:15	TTH	N. EASTERLIN
--------------------	--------------------	------------	---------------------

This course provides a general introduction to the major British literary periods, movements, and writers from 1780 to the present.

TEXTS: Greenblatt et al., eds. *The Norton Anthology of English Literature*, volume 2, W. W. Norton, 9th ed. ISBN 9780393919653
MLA Handbook for Writers of Research Papers, Modern Language Association of America, 8th ed., ISBN 9781603290241

ENGL 2377: THE BIBLE AS LITERATURE

SECTION 001

11:00-12:15

TTH

K. MARTI

In this course for non-English majors we study the Bible in the same way students in other literature courses study Shakespeare, Henry James, Jane Austen, etc. That is, students in this course will talk about and write term papers about the same issues they have dealt with in other high school and college English courses: poetic form, prose style, narrative tradition, plot, theme, character, historical background, mythological parallels, etc. Students will write a midterm report and a term paper, and will take a midterm exam and a final exam.

TEXT: The Oxford Study Bible: Revised English Bible with the Apocrypha

SECTION 476

Online

R. SHENK

An online course in which students read the Bible (books of the Old Testament and New Testament, and a book or two of the Apocrypha) and then address each of these books as one might address a work of literature, by asking questions about theme, plot, characterization, imagery, genre, and so on. Some attention will be paid to the overall themes, plot, characterization, and so on, found in the Bible taken as a whole. Students will write three papers, and take midterm and final exams.

Text: Oxford Study Bible, but any standard translation is okay.

ENGL 2378: INTRODUCTION TO WOMEN'S LITERATURE

SECTION 001

1:00-12:15

TTH

R. WERNER

This course will investigate the history of women's literary writing from some of the earliest women writers through contemporary literary figures. Over the course of the semester, students will be exposed to writing by women from different time periods, countries, races, and sexualities. We will discuss the issues that impact the writing of these diverse women and how they use their writing to encounter and even try to shape their worlds. We will also investigate how women writers respond to each other, creating a continuum female literary figures that transcends boundaries. Students will study writers such as, Margaret Cavendish, Charlotte Brontë, Virginia Woolf, Zora Neale Hurston, Jean Rhys, Audre Lorde, Angela Carter, and Toni Morrison. Students will be assessed with a major individual research project and through two exams.

Texts include: Jane Eyre by Charlotte Brontë (1847); Publisher: Broadview 1999. ISBN: 9781551111803

ENGL 2521: INTRODUCTION TO SHAKESPEARE

SECTION 001

11:00-11:50

MWF

C. LOOMIS

This course will introduce students to the major works of playwright and poet William Shakespeare (1564-1616). Most of us first encounter Shakespeare accidentally or unwillingly: Perhaps you suffered through *Romeo and Juliet* in high school, or maybe you saw an episode of *The Simpsons* featuring a parody of a Shakespeare play. If you're lucky, one of the sonnets caught your attention and stopped your heart. This course will help you to learn more about how and why to read Shakespeare's plays and poems in order to enable you to approach these works with pleasure and deeper understanding. Students can expect to improve their knowledge of Shakespeare's works, to learn more about the historical and theatrical context in which he wrote, and to develop the skills necessary to read and interpret early modern drama.

Plays to be discussed during this course include:

Midsummer Night's Dream

Much Ado about Nothing

1 Henry IV

Hamlet

Othello
Macbeth
The Tempest

Requirements: There will be several short papers (two pages), a midterm, and a final exam.

Textbooks: *The Bedford Shakespeare*, edited by Russ McDonald and Lena Orlin. ISBN: 978-031-2439637

ENGL 3394: SEMINAR IN ENGLISH*

* Prerequisite: English 2258. Open to English majors only. **Requires department consent.** Contact the Undergraduate Coordinator (rmroger@uno.edu) for permission to enroll.

SECTION 001 11:00-12:15 TTH J. GERY
EMILY DICKINSON

This course is an intensive study of the poetry of Emily Dickinson (1830-86), one of the most influential poets in American literature. Although Dickinson published very few of the 1775 poems she wrote during her lifetime, it is well-known that, after her death, her editor Mabel Loomis Todd “revised” her poems in a way that obscured Dickinson’s genius. Yet with Thomas H. Johnson’s publication in 1955 of Dickinson’s unedited poems, she was rediscovered in the twentieth century as an equal in vision to her contemporary Walt Whitman. This unique history makes Dickinson virtually a contemporary of *both* nineteenth- and twentieth-century poets.

This seminar will focus on Dickinson’s poetry (and some of her letters), as well as on a variety of approaches to her work -- first in the context of her contemporaries, then in light of poets, critics, and theorists of the twentieth- and twenty-first centuries. While her poetry can be read chronologically, it also invites such approaches as metaphysical poetry criticism, historical criticism, New Criticism, psychoanalytic criticism, theological criticism, social and Marxist criticism, archetypal criticism, New Historicism, deconstructionism, New Formalism, and various schools of feminist and gender criticism. While students will examine these approaches from readings and lectures, the main focus of class will be on careful readings and interpretations of Dickinson’s remarkable poems.

REQUIREMENTS: Two short papers on individual poems, two in-class oral presentations on individual works (one poem, one critical source), an annotated bibliography, and a research paper.

TEXTS: Culler, *Critical Theory: A Very Short Introduction*
 Dickinson, *Final Harvest: Emily Dickinson’s Poems*
 Johnson, ed. *Emily Dickinson: Selected Letters*
 Martin, W., ed. *The Cambridge Companion to Emily Dickinson*

ENGL 4034/ENGL 5034: CONTEMPORARY AMERICAN LITERATURE

SECTION 476 ONLINE D. RUTLEDGE

This course will cover a wide range of writings from the 1950’s to the present day. We will begin with some writers of the 1950’s, such as Allan Ginsburg, Flannery O’Connor and Ernest Hemingway. We will read the novels *Slaughterhouse Five* by Kurt Vonnegut and *Beloved* by Toni Morrison. We will read a number of short stories by writers such as James Baldwin, Raymond Carver and Eudora Welty. At the end we will read some current writers, including Joyce Carol Oates and Dave Eggers. Our goal is to have as wide a range of readings as possible in one semester. There will be two tests, two papers, a final, and much discussion.

ENGL 4093/ENGL 5093:

SECTION 001 11:00-11:50 MWF E. BRYANT

The course will focus on those writers, major as well as minor, who shaped that golden age of black literature known as the Harlem Renaissance (1919-1929). Some of the authors to be studied include Langston Hughes, Countee Cullen,

Zora Neale Hurston, Rudolph Fisher, Jessie Fauset, and Claude McKay. There will be two exams, the final, and a term paper.

TEXTS: Patton and Honey, eds., *Double-Take: A Harlem Renaissance Anthology*.

ENGL 4155/ENGL 5155: PROFESSIONAL EDITING

SECTION 001

11:00-12:15

TTH

R. SHENK

A course in professional editing (mainly of non-technical material). It will include exercises in grammar, punctuation and syntax (all those simple things that you and I need to learn well if we are to have any credibility as editors), but we'll also look at substantive editing. And we'll glance briefly at the sense of the word "editor" that refers to those who acquire books or run magazines or publishing companies. You'll see that two of the texts mentioned below have a focus of magazine editing, but the "Dummies" book glances briefly at other fields, and Einsohn's book speaks to the corporate side of things.

Besides a variety of editing (and proofreading) exercises, we'll read from textbooks and from the collection of essays (*The Art of Making Magazines*) below. I'll also bring a few practicing editors to class. I hope to give you as wide a perspective on professional editing as possible. Frequent (weekly) assignments will be the rule, with quick feedback from the instructor; also a midterm and a final. Graduate students (those taking ENGL 5155) will occasionally have more difficult weekly assignments than undergraduates, and will write a long essay on an editing topic meant both to challenge you and enable you to explore individual interests.

BOOKS:

Amy Einsohn, *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications*, 2011

Suzanne Gilad, *Copyediting and Proofreading for Dummies*, 2007

Michael Robert Evans, *The Layers of Magazine Editing*, 2004

Evan Cornog, *The Art of Making Magazines: On Being an Editor and Other Views from the Industry*, 2012

ENGL 4161/ENGL 5161: ADVANCED FICTION WRITING

SECTION 001

9:30-10:45

TTH

J. KUCHTA

The goal of this course is to further your practice in the writing of short fiction. Each student will produce and workshop a minimum of two short stories over the course of the semester (three if time permits). A substantial revision of one of those stories will also be required. No novel portions. Emphasis is on fresh literary invention and meaningful selection of concrete details rather than on genres that tend to invite imitation and manipulation (such as horror, sci-fi, fan fiction, fantasy, and romance). Students must also vigorously participate during workshops and provide written critiques of all stories workshopped. This class is solely a workshop for student writing and is designed for English majors.

TEXTS: Student texts – students are responsible for all story copies and copying costs.

ENGL 4378: LIVES OF GIRLS AND WOMEN

SECTION 001

9:30-10:45

TTH

A. BOYD-RIOUX

This course borrows its title from Alice Munro's novel/short story cycle *The Lives of Girls and Women*. From there we will range widely in time and space to explore through fiction (short stories and novels) a variety of female lives in all stages of development. Fiction has been one of the main outlets through which women have expressed their experiences of being women, and now more than ever women writers are exploding the conventions of women's lives and women's stories, writing beyond the ending (typically marriage), exploring women's lives apart from men, and making women visible at those times in their lives when they are most likely to be invisible (motherhood and old age, for instance). After a few historical examples to provide context, we will focus on contemporary fiction from across the globe: the U.S., England, Canada, India, East Germany, Italy, Denmark, Albania, and France.

Assignments will include regular reading responses (posted on a course website), a short paper before midterm, a final research paper (or creative project), and a final exam. Graduate students will be required to write a longer research paper (or creative project) and prepare an annotated bibliography.

List of texts TBD. Feel free to contact Dr. Rioux (aeb Boyd@uno.edu) for a full list as the spring semester approaches.

ENGL 4398: INTERNSHIP IN ENGLISH

SECTION 001

P. SCHOCK

Students who have at least 45 credit hours and six hours of literature courses in the English Department are eligible to take the internship course and receive three credit hours. An internship offers students valuable work experience and a connection to a local business or organization. The internship requires 120 hours of work, writing, researching, editing, or teaching, keeping a log of your work, and writing a 10-page report on the internship. In order to enroll, please meet with Patricia Roger (LA 291, pmroger@uno.edu).

ENGL 4421/ENGL 5421: LITERATURE OF THE LATER MIDDLE AGES

SECTION 001

2:00-3:15

TTH

K. MARTI

Students will read the General Prologue and the most important tales of Chaucer's *Canterbury Tales*, but they will not read all of the tales. Students will read the Tales in the original Middle English but will be free to consult a translation. They will learn to pronounce Middle English but they will not have to translate Middle English passages on the exams. There will be a midterm exam and a final exam, both with mostly identification and short answer questions. Students will write a midterm report and a term paper on topics of their choice.

Text: L. Benson, ed., *The Wadsworth Chaucer*, Wadsworth Cengage Learning.

ENGL 4801/ENGL 4802: PROSE AND POETRY OF THE EARLY ROMANTIC PERIOD

SECTION 001

2:00-3:15

MW

N. EASTERLIN

This course offers an introduction to romanticism through the study of men and women writers of the early British romantic era. Working with a general definition of romanticism based on readings in two canonical male poets (Wordsworth and Coleridge) and on class lecture, we will explore whether women writers of the period address the same concerns as the male "romantic" writers. Assignments: an annotated bibliography, a research paper, a mid-term and a final exam.

TEXTS: Wordsworth and Coleridge, Lyrical Ballads, 1798 and 1800, Gamer and Porter, eds. Broadview ISBN-13: 978-1-55111-600-6
S. T. Coleridge, Selected Poems, Penguin, ed. Holmes ISBN-13: 9780140424294
A.L. Barbault, Anna Letitia Barbault: Selected Poetry, Broadview ISBN-13: 9781551112411
Charlotte Smith, The Poems of Charlotte Smith, Oxford, ed. Stuart Curran ISBN-13: 9780195083583
Anne Plumptre, Something New, ed. Deborah McLeod ISBN-13: 9781551110792
MLA Handbook for Writers of Research Papers, 7th ed. ISBN-13: 9781603290241

ENGL 4815/ENGL 5815: ROMANTIC AND VICTORIAN NOVELS

SECTION 001

10:00-10:50

MWF

L. WHITE

We will study selected novels from the Romantic and Victorian Periods, beginning with Austen's Emma and concluding, most likely, with Conrad's Heart of Darkness. In addition to examining the formal and thematic developments in the genre, we will explore the novels in the context of the century's central social and cultural developments, including: the impact of science and technology, the rise of the middle class and related issues (transference of political/economic power, increasing literacy, compulsory education, etc.), urbanization, the crisis of religious faith, the expansion of empire, and so on. Between Austen and Conrad, we will discuss five or six of the age's

representative novels. Authors to be considered include Mary Shelley, Emily Bronte, Dickens, Eliot, Hardy, Samuel Butler, Stevenson.

Course Assignments: two essays, a mid-term and final, and perhaps a couple of projects tied to class discussion (e.g. generating reading questions, brief reports). There will be daily reading quizzes.

ENGL 6001: AMERICAN TRAVEL WRITING 1490-1865

SECTION 001

2:00-3:15

MW

J. HAZLETT

This course will explore the development of the American travel narrative from its early manifestation in exploration narratives, to its apex in the best-selling literary tours of the nineteenth century, to its later transmutation in fiction, transcendentalist meditation, and parody. We will examine the genre's evolving conventions, the reasons for its popularity, its function in American culture, and its relation to other genres. Students will read well known texts, both of non-American writers traveling on the North American continent and U.S. writers traveling in their own country and abroad. This class is a graduate seminar and all classes will be conducted as discussions. Attention will focus on close readings of the texts and students will also be expected to read the major theoretical and critical works on the genre of travel writing. There will be two exams, 6 journals, and 2 or 3 summary/critiques of selected critical/theoretical sources, and a final research paper.

Texts: Alvar Nunez Cabeza de Vaca, *Castaways*
Mary Rowlandson, *A Narrative of the Captivity and Restoration*
Sarah Kemble Knight, *The Journal*
Frances Trollope. *The Domestic Manners of Americans*
Washington Irving. *A Tour on the Prairie*
Caroline Kirkland: *A New Home: Who'll Follow?*
Henry David Thoreau, *Wild Apples and Other Natural History Essays*
Herman Melville, *Omoo*
Mark Twain, *Innocents Abroad*

ENGL 6007: MODERNISM AND THE COLOR LINE

SECTION 601

6:00-8:45

T

E. STEEBY

SECTION 476

Online

E. STEEBY

This course will survey U.S. literature from the first half of the twentieth century and will be organized around Modernist preoccupations with race and sexuality. Who troubles the segregationist lines of intimacy? And how? Students will read literary texts by authors such as Jean Toomer, Nella Larsen, William Faulkner, Gertrude Stein, and Bruce Nugent. Throughout the course, we will consider the relationship between formal and stylistic modes of experimentation and the larger cultural narratives they challenged, revised, and interrupted. Students will learn to contextualize permutations of Modernist writing in relation to social and cultural movements, as well as historical events. In particular, we will consider the stakes of representing dangerous and desiring subjects during the period of what might be called "Jim Crow Empire." To that end, students will be asked to consider the boundaries of "modernism" itself-- the distinctions between the "high", the "low", the "good", and the "bad." To supplement our understanding of the literary texts, we will watch films such as *Imitation of Life* (dir. Douglas Sirk, 1959) and *Brother to Brother* (dir. Rodney Evans, 2004). We will read articles and excerpts from longer works by cultural critics, historians, and theorists such as Roderick Ferguson, Judith Butler, Siobhan Somerville, John T. Matthews, Mary Renda, Joseph Boone.

POSSIBLE TEXTS: *Light in August*, Faulkner (Vintage International); *Gay Rebel of the Harlem Renaissance*, Nugent (Duke UP); *Home to Harlem*, McKay (Northeastern UP); *Cane*, Toomer (Norton Critical); *Three Lives*, Stein (Dover Thrift); *Quicksand*, Larsen (Rutgers UP); *Autobiography of an Ex-Colored Man*, Johnson (Norton Critical)

ENGL 6154: NONFICTION WRITING WORKSHOP

SECTION 601	6:00-8:45	T	R. BATES
SECTION 602	6:00-8:45	T	R. GOODMAN

Participants will write three or more works of literary nonfiction, at least one of which will include investigation or research and one that may be a *shorter* work; significantly revise one of these; participate in workshop discussion and write critiques of their peers' work; and select, lead, and participate in writerly discussions of published works of literary nonfiction of their choice.

SUPPLEMENTAL TEXTS: Essays, excerpts, and other nonfiction that is posted on electronic reserve.

ENGL 6161: WRITING FICTION

SECTION 601	6:00-8:45	M	B. JOHNSON
SECTION 602	6:00-8:45	M	M. WALSH
SECTION 603	6:00-8:45	M	J. LEAKE

English 6161 is a graduate-level course in fiction writing. Students will write three pieces of fiction of approximately 3,000 words each. Students will also write critiques of their peers' work. Class participation, of course, is central to the work of the course.

ENGL 6163: WRITING POETRY

SECTION 601	6:00-8:45	W	J. GERY
--------------------	------------------	----------	----------------

This is an advanced workshop in the writing of poetry. The class will focus primarily on students' poetry – its composition, vision and revision, craft, and artistry. Students submit their own works to class for analysis, criticism and discussion, as well as prepare written critiques of others' works. In addition, each student will be assigned twice during the term to present another's poem and to lead class discussion. Students will also write two short papers on individual poems and a review of a book of contemporary poetry, since a familiarity with modern and contemporary poetry is crucial to writing it. At the end of the course students will submit a final manuscript of 11-13 pages, including a brief preface on poetics.

TEXTS: Ramazani, Jahan; Richard Ellmann; and Robert O'Clair (Eds.). [*The Norton Anthology of Modern and Contemporary Poetry*](#). Third Ed.

Deutsch, Babette. *Poetry Handbook: A Dictionary of Terms*.

4-5 books of contemporary poetry

SECTION 602	6:00-8:45	W	C. HEMBREE
--------------------	------------------	----------	-------------------

Each class member will design and create a portfolio of poems. Weekly workshops will respond to drafts and revisions of original student writing. This course will explore the place of awe, recklessness, paradox, curiosity, dread, and determination in the creative process. Dickinson tells us that the poem is "a House that tries to be haunted." What does it mean to succeed and to fail at this trying? Do the specters change or persist across a poet's oeuvre? How does the work continue when the world and even the poet no longer believe in it? Requirements include nine weekly poems, ten pages of revisions, written comments on peer writing, journal entries, informal responses, a presentation on a mentor poet, a final paper, and participation in a class reading.

ENGL 6191: ONLINE FICTION WORKSHOP

SECTION 476	ONLINE
--------------------	---------------

ENGL 6191 is a graduate level fiction writing course in the "workshop" tradition, conducted on Moodle. Students will write three new pieces each, one revision, and a short essay. Students will also compose written critiques on their

peer's stories and participate actively on class discussion boards. The course texts are student generated so no textbooks need to be purchased. Students should have reliable and frequent internet access.

ENGL 6163: ONLINE POETRY WORKSHOP

SECTION 476 ONLINE

This is an advanced workshop offered online in the composition, reading, analysis, criticism, and revision of poetry. The class will focus primarily on students' poetry – its composition, craft, vision, revision, and artistry. Students regularly submit their own works to class for analysis, criticism and discussion. In addition to composing and revising poetry, each student will also be assigned three or more times during the term to present another student's poem to the class, and all students will prepare weekly comments on poems presented, then respond to and discuss other posted comments, with those comments to be reviewed by the instructor for response and evaluation. Students will further complete three other writing assignments during the term (two poetry explications and a book review of a collection of contemporary poetry), since a familiarity with traditional, modern and contemporary poetry is crucial to writing it. In addition, at the end of the term, students will submit a final manuscript of 11-13 pages, including a brief preface on poetics.

TEXTS: Ramazani, Jahan; Richard Ellmann; and Robert O'Clair (Eds.). [*The Norton Anthology of Modern and Contemporary Poetry*](#). Third Ed.

Deutsch, Babette. *Poetry Handbook: A Dictionary of Terms*.
4-5 books of contemporary poetry

ENGL 6194: ONLINE NONFICTION WORKSHOP

SECTION 476 ONLINE R. GOODMAN

Participants will write three or more works of literary nonfiction, at least one of which will include investigation or research. They will participate in online discussion forums each week about the writing and write critiques of their peers' work. If time permits, the instructor and members of the workshop will lead and participate in creative writing-based discussions of published works of literary nonfiction.

TEXTS: Essays, book excerpts, interviews and other nonfiction representatives of the varied subgenres of creative or literary nonfiction. They will all be available on Moodle.

ENGL 6280: INTRODUCTION TO GRADUATE STUDIES

SECTION 476 Online B. FITZPATRICK

This course provides a practical and theoretical introduction to graduate study in English and the profession of literary studies. Emphasis will be on research methods, with some attention to theoretical approaches to literary analysis, using Austen's *Persuasion* as our text. In addition, students will be introduced to textual and documentary editing, and the new field of digital humanities. Students must complete several projects for this course. These include reading, summarizing, and responding to academic essays; reporting on scholarly journals; performing research projects via the internet; and using online archival materials. Requirements include written weekly discussion assignments or exercises, a 12- to 15-page critical research paper, and an annotated bibliography.

REQUIRED TEXTS: Booth, Colomb, and Williams, *The Craft of Research*, 3rd ed. (Chicago Guides to Writing, Editing, and Publishing) ISBN 9780226065663

Austen, *Persuasion* (Oxford World Classics) ISBN 0199535558

Steiner, *Jane Austen: Northanger Abbey/Persuasion* (Readers' Guides to Essential Criticism), Palgrave, 2016 ISBN 9781137432162

MLA Handbook, 8th ed., 2016

RECOMMENDED TEXTS: Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, 8th ed.

ENGL 6281: COMPOSITION THEORY AND PRACTICE

SECTION 601 **6:00-8:45** **W** **D. PIANO**
SECTION 476 **Online** **D. PIANO**

This course will provide students with a substantive theoretical, practical, and historical background in composition studies as an academic discipline and a teaching practice by introducing concepts, philosophies, and methodologies that have informed the teaching of writing. In addition to studying how writing is taught at the university level, we will also examine relevant pedagogical issues such as language diversity, teacher/student identities, issues of power and authority in and out of the classroom, and teaching with technology. While the class is geared toward providing students with the basic knowledge and skills for teaching first year writing, it also will convey the interdisciplinary theoretical roots of contemporary composition studies, revealing how the field intersects with cultural studies, feminist studies, critical theory, literacy studies, and ethnic studies. Because of the direction of the field toward multi-modal textual production, I place emphasis on alphabetic and non-alphabetic literacies. Texts: TBA

ENGL 6390: SPECIAL TOPICS IN LANGUAGE AND LITERATURE

SECTION 001 **2:00-3:15** **TTH** **D. DOLL**
THE TEACHING OF LITERATURE

This course explores both the teaching practices common to the teaching of literature—exams, quizzes, reading responses, paper assignments, class discussion—and the theories behind those practices. For example, we will explore various kinds of exams but focus more largely on the purposes of testing in literature classes: what exactly are we testing and what are the effects of various kinds of tests on student learning? Students will be encouraged to develop a central philosophy of teaching literature and twice during the semesters each student will teach a 30 minute class on a work of his/her own choosing. Course assignments will also include designing examples of the various practices along with explanations of underlying principles. Course materials will include articles posted on Moodle as well as the literary texts their classmates will teach.

SECTION 601 **6:00-8:45** **W** **B. JOHNSON**
REVISING FICTION

Course content: weekly revision proposals, revision assessments, reading assignments, and critical discussions. This course provides students with the opportunity to learn the fundamentals of revision and to use those tools to create and assess revision proposals for their own work and the work of their peers. It is designed specifically to give apprentice writers the tools for that which will comprise the better part of their writing lives: revision. Through readings and group edits done in real time, writers will have the opportunity to revise three previously-workshopped stories of their own. Requirements include three revision proposals, three fully revised stories, weekly written assessments of classmates' revisions, and participation in a final, mini-defense of one revised story.

TEXTS: *Self-Editing for Fiction Writers* by Renni Brown and Dave King (2nd Edition ISBN-10: 0060545690)
 Plot & Structure by James Scott Bell (5th Edition: ISBN-10: 158297294X)

ENGL 6500: STUDIES IN ENGLISH LIT OF THE 16th CENTURY

SECTION 601 **6:00-8:45** **M** **C. LOOMIS**

English literature blossomed in the 16th century as a newly-educated and diverse group of poets and prose writers began to appear in a new medium: print. In this course, we will look at the development of English Renaissance poetry, studying men and women whose interest in classical literature, daring experimentation, rhetorical knowledge, and deep commitment to art produced work of enduring beauty and value, and whose artistic lives were influenced as our own are by the presence of a new technology. Writers to be discussed include Philip Sidney, Edmund Spenser, William Shakespeare, Mary Sidney, Amelia Lanyer, and others.

Requirements: Two in-class presentations; a research proposal and annotated bibliography; and a substantial (25 page) research paper.

Textbooks: *The Norton Anthology of English Literature, Ninth Edition, Volume B (The 16th and Early 17th Century)*, edited by Stephen Greenblatt et al. ISBN: 978-0-393-91250-0

ENGL 6801: WILLIAM BLAKE, MARY WOLLSTONECRAFT, AND THE SHELLEYS

SECTION 001

11:00-12:15 TTH

P. SCHOCK

The content of this course spans the two generations of British Romantic writing. In the first half of the semester, we'll study two prominent figures of the 1790s, William Blake and Mary Wollstonecraft. In their writing, we'll trace the rise and fall of the utopian vision that arrived with the French Revolution, exploring the various forms that vision takes in Blake's early illuminated books, then studying its feminist embodiment in three works: Blake's *Visions of the Daughters of Albion* and Wollstonecraft's *A Vindication of the Rights of Woman and Maria, or the Wrongs of Woman*. In the second half of the semester, we will study the major works of Percy Bysshe Shelley, reading his two greatest plays—*Prometheus Unbound* and *The Cenci*—in tandem with Mary Shelley's first two novels, *Frankenstein* and *Mathilda*. We will trace the development of Shelley's "Promethean" vision in the post-Waterloo era, while exploring Mary Shelley's novels as fictional counterstatements to that vision.

In this course, then, we will study the two male figures with the strongest mutual ideological affinity: Blake and Shelley, who project the most fully developed visions of human transformation found in British Romanticism. At the same time, we will connect their work with significant writing produced by women in the era: Blake with Wollstonecraft (both of whom moved in the same London radical circle in the 1790s), and Shelley with Mary Shelley, whose writing exhibits an uneasy artistic partnership with her husband. By the end of the semester, students will not only have read a series of central Romantic works; they will also have acquired a kind of grammar of the elements of Romantic literary art: transformations of various genres and modes of writing; the iconoclastic use of pagan and Christian myth; conceptions of the self and heroism; revisions of traditional religious, moral, and metaphysical thought; Romantic-era apocalyptic and utopian thought and its skeptical undercurrents; and conceptions of the social and political role of the writer in both generations.

Requirements include a 15-page research paper, abstracts of selected critical essays, a final examination, and your application to reading assignments and class discussion.

TEXTS: *Blake's Poetry and Designs*. Eds. Johnson and Grant (Second edition, Norton, 2008)
Shelley, Mary. *Frankenstein and Mathilda*
Shelley's Poetry and Prose Eds. Fraistat and Reiman (Revised edition, Norton, 2002)
Wollstonecraft, Mary. *A Vindication of the Rights of Woman and Maria, or The Wrongs of Woman* (eds. Mellor and Chao, Longman, 2007)

ENGL 7000: THESIS

ENGL 7040: EXAMINATION ONLY

DEPARTMENT OF ENGLISH
Fall 2016 Other Classes of Interest

Successful completion of English 1158 is a prerequisite for all Journalism classes

JOUR 2700: INTRODUCTION TO JOURNALISM

SECTION 001 10:00-10:50 MWF S. FARRIN

Journalism 2700 acquaints students with news decision-making, newsroom operations, reporting, writing, editing and with Associated Press style guidelines. The course is laboratory-based and has substantial reporting, writing and editing assignments. Divided into three parts, the course offers an overview of journalism and its history before moving into the practicalities of news reporting before concluding in a discussion of the ethics of journalism in the 21st century. Students will become acquainted with the basics of journalism as a profession and as a source of information about their community and world.

FTA 6200: PLAYWRITING

SECTION 601 W 6:00-8:40 J. MAXWELL

At its best, playwriting takes the strengths of poetry, non-fiction, and fiction but reshapes each genre's skill set into a medium that has unique physical and temporal qualities. Moreover, playwriting is a mediated genre; the writer's words are not experienced directly by readers but are mediated to an audience via a host of other artists. This complex relationship poses unique challenges and opportunities for artists working in language. Those challenges will constantly inform the development of our work. Within this multifaceted approach, we will also look at the role of traditional and non-traditional narrative structures and how they operate on the stage. Consequently, we will use workshops, peer responses, and in-class discussions to develop new plays. With their longer texts, this class will also have students write several ten minute plays and participate in Southern Rep's 6x6 play series.

WGS 2010: INTRODUCTION TO WOMEN'S AND GENDER STUDIES

SECTION 001 2:00-3:15 TTH E. STEEBY

From Gertrude Stein to Nicki Minaj, the cultural workers of the last century have re-defined the category of "woman" over and over again, sometimes deliberately and sometimes implicitly. Writers, theorists, activists, artists, and everyday working people constantly challenge the boundaries of femininity and masculinity. Through these challenges, we reimagine the potential of *every* body. Female-identified people and their allies work to make gendered concerns a part of social policy and organization from the local to the global level. This course will survey a variety of contemporary social, political, and theoretical approaches to gender across disciplines. We will read scholarly articles as well as artistic and literary works that consider issues of gender in relation to race, class, sexuality, and nationality. Requirements for students will include 2 short papers, a midterm and final exam, a reading journal, and submissions to a class blog.

TEXTS: Taylor, Verta (and [Leila Rupp](#) and [Nancy Whittier](#)) *Feminist Frontiers* (McGraw-Hill; 8 edition, September 16, 2008)
Butler, Octavia: *Kindred* (Beacon Press 2004)